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TUNES for TWO

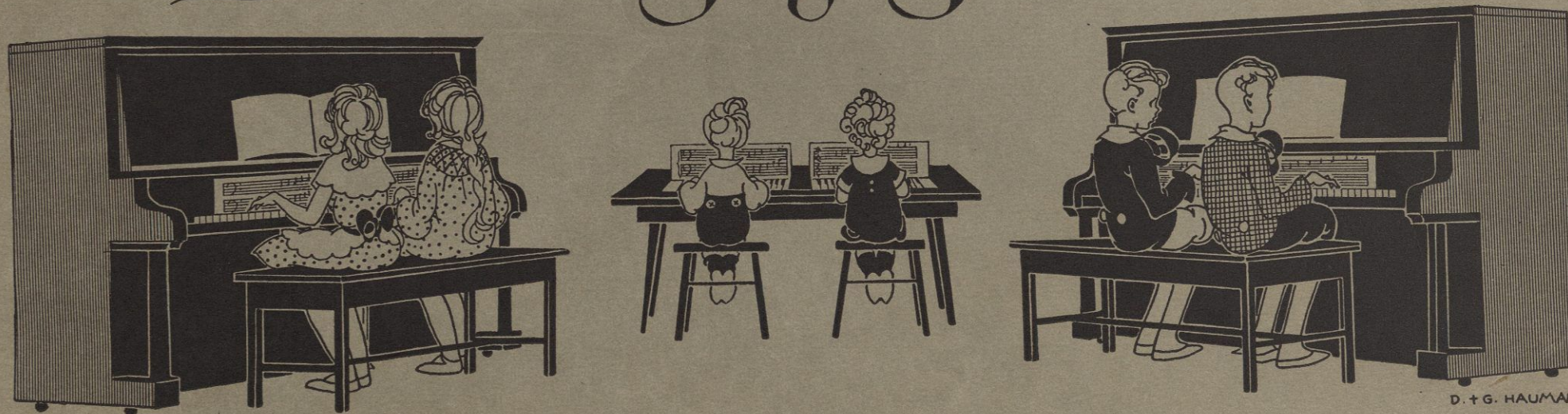
EIGHT
PIANO DUETS

for

Leon Miller

Individual or Class Instruction

By *Dorothy Gaynor Blake*



1. THE JAPANESE TOY MAN
2. TRAILING MOON VINES
3. THE QUICK-STEP
4. THE CLOCK-MAN

5. THE SUNRISE TRAIL
6. ROW! BROTHER, ROW!
7. THE MAID IN GREEN
8. THE OLD-TIME FIDDLER

ALSO PUBLISHED SEPARATELY,
IN SHEET MUSIC FORM

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THE WILLIS MUSIC CO.
CINCINNATI, OHIO

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TUNES for TWO

Eight piano duets
both hands of the Primo and Secondo
within the Compass of FIVE NOTES

By
Dorothy Gaynor Blake



Published by

THE WILLIS MUSIC COMPANY, CINCINNATI, OHIO

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To my son
Gilbert

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The Correct Way to Use the Small Charts Over Each Piece

BEFORE playing any piece, the student should carefully carry out the following directions:

1. Seated at the piano, look at the small chart and study the position of the hand and keys.
2. With the chart as your guide, place your fingers on the five keys to be played.
3. Play the notes indicated on the chart up and down five or ten times.

Some of the pieces in this book have different notes and different hand positions in the second part. Wherever this occurs the NEW POSITION and NEW NOTES are shown in the second chart. This NEW POSITION should be studied and practiced five or ten times before playing the second part.

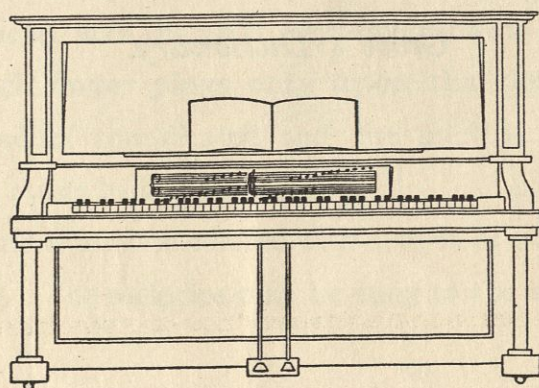
Directions for Using the Large Chart at the Keyboard or Table

At the Piano (for sight-reading or for the student's reference between lessons):

Fold the chart (backwards) across the center on the dotted line so that the printing will be on the outside. Place chart upright, directly behind the black keys, *Middle C* on chart over *Middle C* on the piano. All Keys will then be directly opposite their corresponding notes on the staffs.

LIKE THIS →

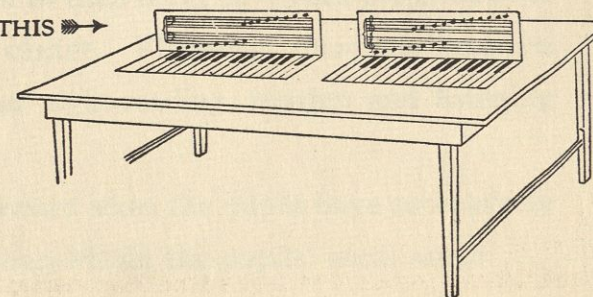
The pupils will learn to read both clefs with equal ease if they alternate at playing *primo* and *secondo* in different pieces



At the Table (for finger drill, class, public school or music contest practice):

Fold the chart (forwards) across the center on the dotted line so that the picture of the keys will lie flat on the table and the staff-picture will stand upright. The treble section should be given to the pupil assigned to the *primo* part and the bass section to the pupil who is to play the *secondo* part.

LIKE THIS →



THE earliest printed works for the piano for four-hands of which we have any knowledge are Burney's four "Sonatas or Duetts," published in 1777, and those published in Dessau about 1782, under the title "Three Sonatas for Piano," by von C. H. Muller; before this, however, E. W. Wolf, musical director at Weimar in 1761, had written one or more sonatas for two performers, which were published after his death. The short compass of the harpsichord keyboard, which rarely exceeded five octaves, was ill adapted to the association of two performers on the same instrument, hence, doubtless the small amount of music of the kind in that period.

Grove's Dictionary.

FOREWORD

MUSICAL development in any nation depends fundamentally on the early training of its youth. Wherever good music is taught, there need be no fear about the child's ability to appreciate it. **Participation** in music-making is the keynote toward creating genuine love for music. To take part in a piano duet holds a charm which immediately elicits the pupil's interest. It is also the best means toward rhythmic precision, confidence and enjoyment. All advocates of ensemble-playing are now in agreement with that newer pedagogy which recommends group system, comradeship without rivalry and coöperative achievement regardless of personal reward.

Duet playing is therefore essential:

1st—Because of its broad educational scope.

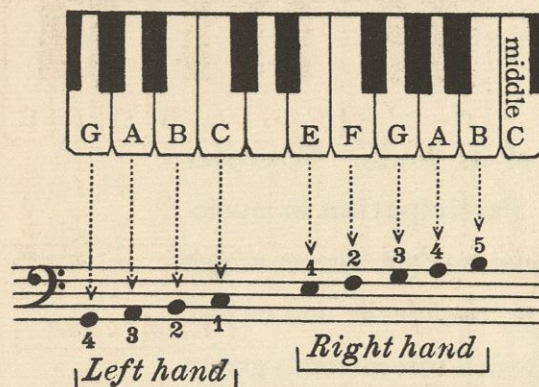
2nd—Because it offers opportunity for large participation.

3rd—Because it is particularly adapted to piano class-work where the time for solo recitation is necessarily limited.

The eight duets in this book are so simple that pupils may begin ensemble-playing during the very first months of piano study. Both left and right hand parts of each player are entirely in five-finger position. Charts, co-relating the notes with the piano keys and showing the exact finger-position of each hand have been prepared over each piece. **Each finger plays only upon the key designated on the chart.** Fingering, therefore, becomes automatic instead of complicated and the pupil is able to concentrate on sight-reading, rhythm and listening to the enjoyable music he is making.

The illustrations may be colored with crayon or water-color paints as a reward when the pupils have successfully mastered a piece. The melodies may be sung to the accompanying verses when within the pupils' vocal range.

The Japanese Toy Man



Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls,
I wonder if he cares.

Fans he has and puzzles, too,
For some little boy;
Dolls in gayest red and blue,
Ev'ry sort of toy.

Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls
I wonder if he cares.



SECONDO

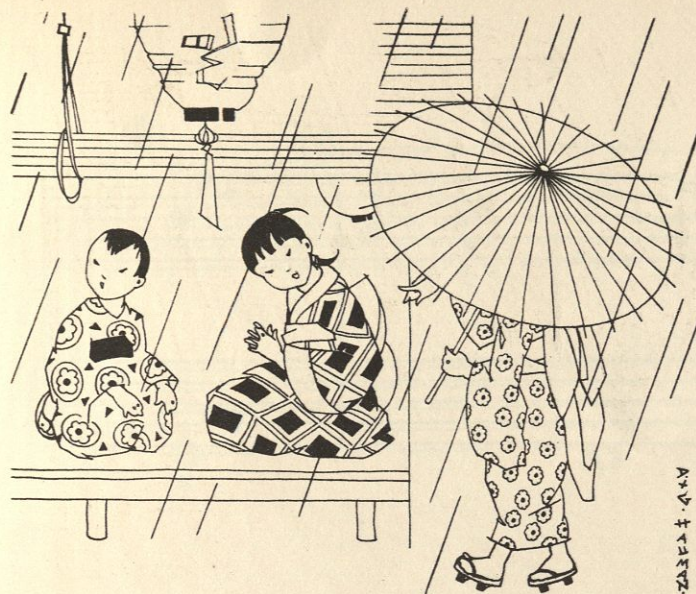
Dorothy Gaynor Blake

Musical score for 'The Japanese Toy Man'. The score is written for piano in 4/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also circled letters A and B indicating specific measures for practice.

The letters in circles are placed at corresponding measures in both parts to facilitate practice.

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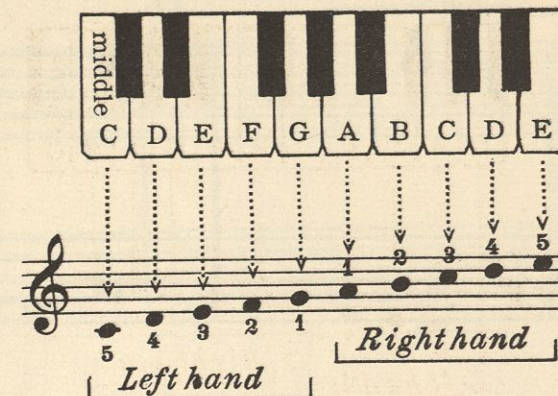


The Japanese Toy Man

Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls,
I wonder if he cares.

Fans he has and puzzles, too,
For some little boy;
Dolls in gayest red and blue,
Ev'ry sort of toy.

Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls,
I wonder if he cares.



PRIMO

Dorothy Gaynor Blake

The letters in circles are placed at corresponding measures in both parts to facilitate practice

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SECONDO



PRIMO

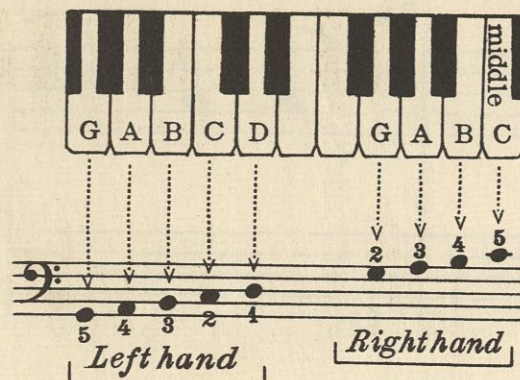
5

First system of musical notation. The treble staff begins with a circled C and a triplet of eighth notes. The bass staff begins with a circled C and a triplet of eighth notes. The system concludes with a circled D in the treble staff.

Second system of musical notation. The treble staff begins with a circled E. The system concludes with a circled E in the treble staff.

Third system of musical notation. The treble staff begins with a circled F. The system concludes with a circled F in the treble staff.

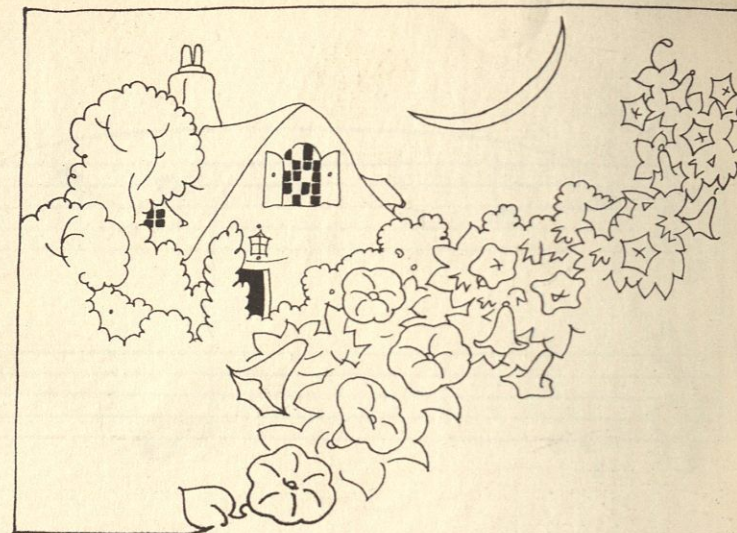
Trailing Moon Vines



Trailing moon vines,
Sweet and most fragrant of June vines,
No child sees you,
You always wait for the moon.

Though I stand at the gate,
Though I want so to wait,
You are always too late,
Won't you please blossom out soon?

Trailing moon vines,
Sweet and most fragrant of June vines,
I would see you,
Please do not wait for the moon.



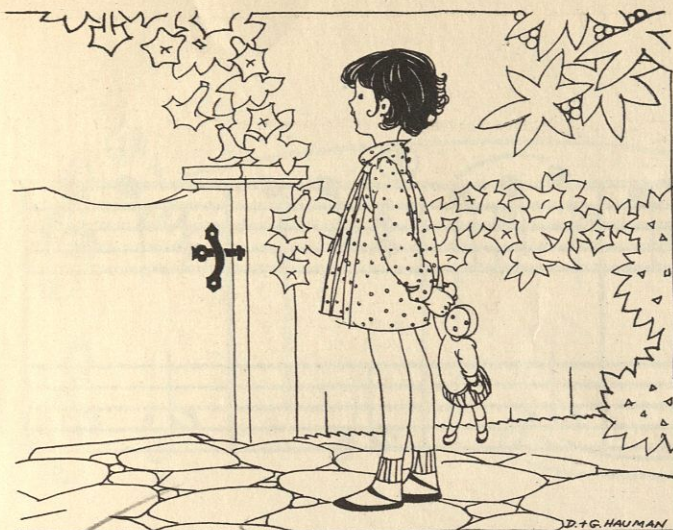
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SECONDO

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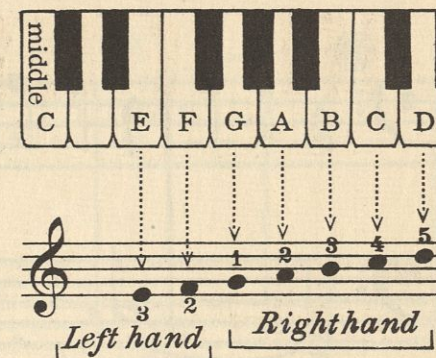
Trailing Moon Vines

7

Trailing moon vines,
Sweet and most fragrant of June vines,
No child sees you,
You always wait for the moon.

Though I stand at the gate,
Though I want so to wait,
You are always too late,
Won't you please blossom out soon?

Trailing moon vines,
Sweet and most fragrant of June vines
I would see you,
Please do not wait for the moon.



PRIMO

Dorothy Gaynor Blake



The letters in circles are placed at corresponding measures in both parts to facilitate practice

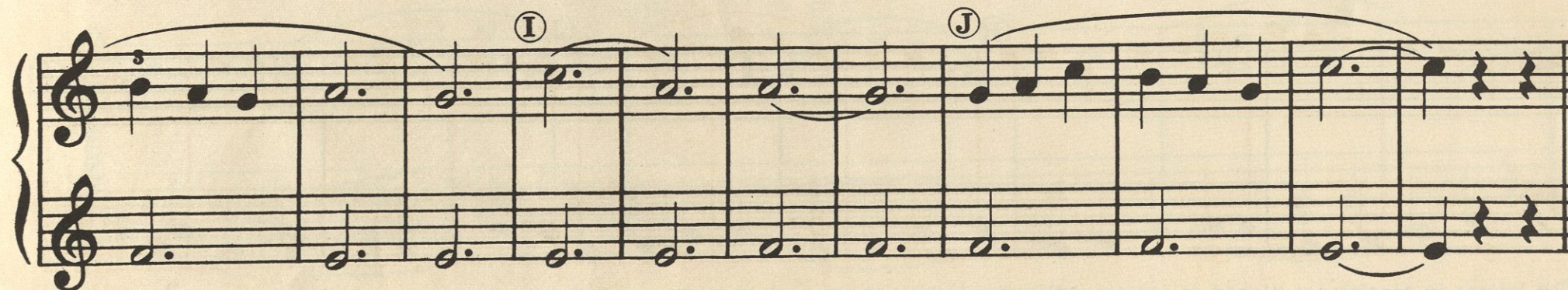
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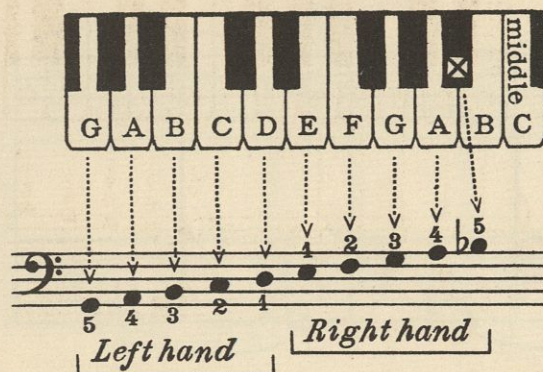
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SECONDO

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the first four measures, followed by a series of dotted half notes. The score includes a key signature change from B-flat to C major in the fifth measure, indicated by a natural sign over the B-flat. The piece concludes with a final cadence in the eighth measure.

Handwritten musical score for a piano piece, featuring a treble and bass staff. The treble staff has a melodic line with slurs and fingerings (I, 2, 3, J). The bass staff has a simple accompaniment of eighth notes.



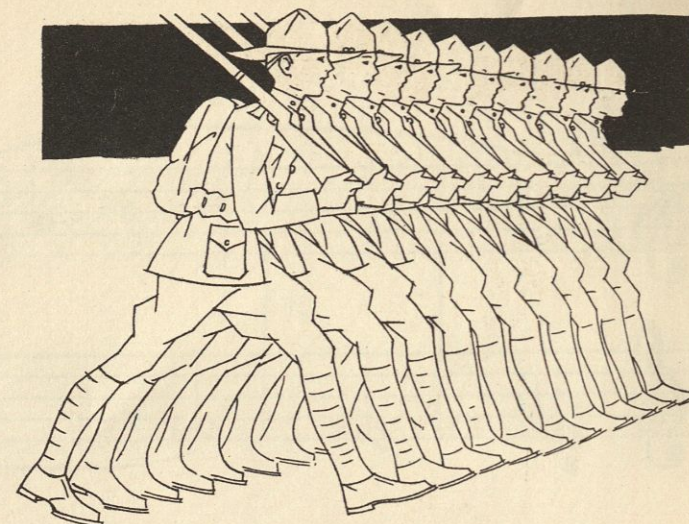


The Quick-Step

When the drummer beats a quick tattoo,
Soldiers quickly take positions,
For a quick-step tells them what to do,
"March!" is the command.

Drums and bugles teach them to obey,
They must be musicians,
For no matter what the bugles say,
They can understand.

When the drummer beats a quick tattoo,
Soldiers quickly take positions,
For a quick-step tells them what to do,
"March!" is the command.



SECONDO

Dorothy Gaynor Blake

Pupie

The letters in circles are placed at corresponding measures in both parts to facilitate practice

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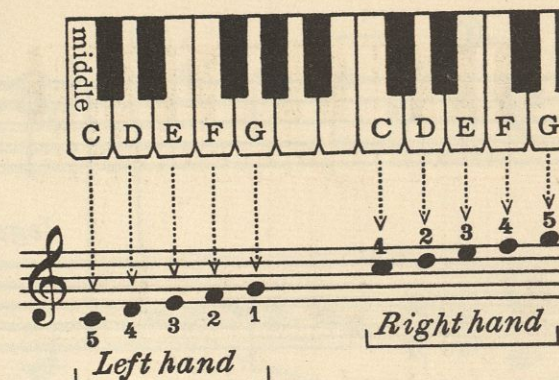
The Quick - Step

11

When the drummer beats a quick tattoo,
Soldiers quickly take positions,
For a quick-step tells them what to do,
"March!" is the command.

Drums and bugles teach them to obey,
They must be musicians,
For no matter what the bugles say,
They can understand.

When the drummer beats a quick tattoo,
Soldiers quickly take positions,
For a quick-step tells them what to do,
"March!" is the command.



PRIMO

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SECONDO

The musical score is divided into three systems, each consisting of a treble and a bass staff. The key signature is one flat (B-flat).

System 1: The treble staff begins with a circled 'C' and a '5 1' fingering. The bass staff starts with a '1' fingering. The word *legato* is written above the first measure of the bass staff. The system concludes with a circled 'D' in the treble staff.

System 2: The treble staff features a circled 'E' above the fourth measure. The system ends with a double bar line.

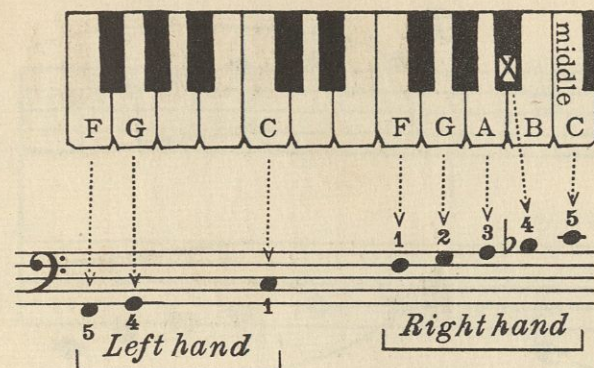
System 3: The treble staff features a circled 'F' above the second measure. The system concludes with a double bar line.

PRIMO

13

The musical score is written for piano accompaniment, featuring three systems of music. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The key signature is one flat (B-flat), and the time signature is common time (C). The first system begins with a circled 'C' above the treble staff, indicating the starting chord. The second system features a circled 'D' above the treble staff. The third system features a circled 'E' above the treble staff. The fourth system features a circled 'F' above the treble staff. The music is characterized by flowing, arpeggiated patterns in both hands, with various slurs and ties indicating phrasing. The notation includes eighth and sixteenth notes, as well as rests and dynamic markings.

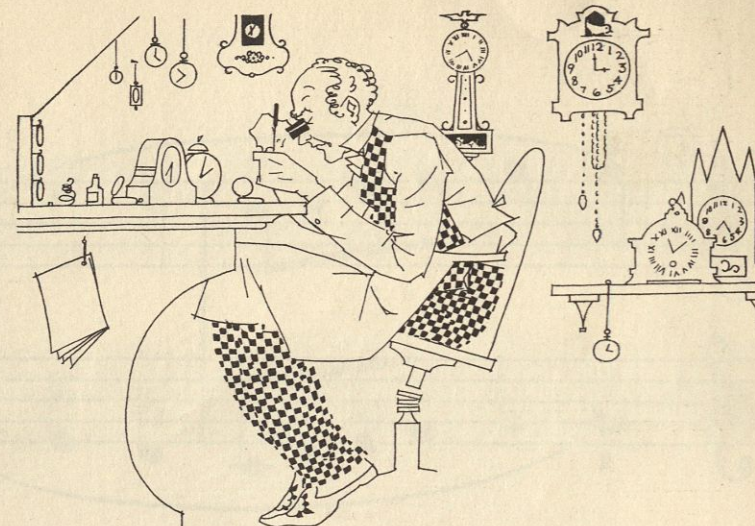
The Clock Man



Clock-man! Clock-man!
Can you really see
Those tiny, gold, shiny
Wheels that turn for me?

Tall clocks! Small clocks!
Even china wall-clocks!
Tell me truly
Can you mend them all?

Mister Clock-man! Clock-man!
Please mend mine instead
So I will know when to
Rise and go to bed.



Dorothy Gaynor Blake

right hand staccato **SECONDO**

4

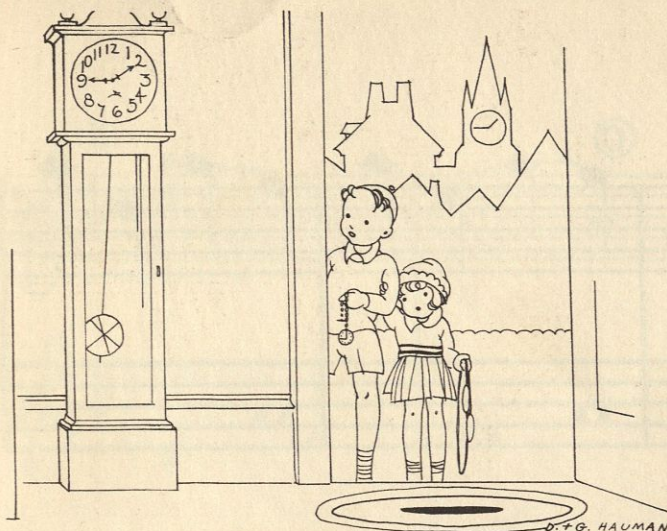
①

Musical score for 'The Clock Man'. The score is written for piano (p) and includes a 'SECONDO' part. The first system shows the right hand playing a staccato melody in the treble clef, with the left hand providing a simple accompaniment in the bass clef. The second system continues the melody, with a circled 'A' marking the beginning of a new section. The score is in 4/4 time and G major.

The letters in circles are placed at corresponding measures in both parts to facilitate practice

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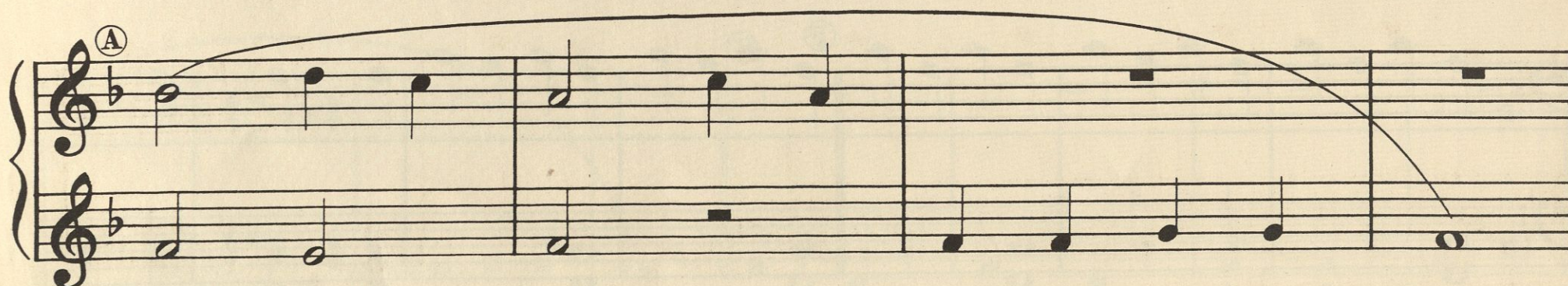
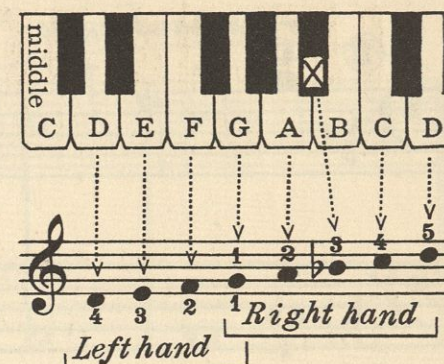


The Clock Man

Clock-man! Clock-man!
 Can you really see
 Those tiny, gold, shiny
 Wheels that turn for me?
 Tall clocks! Small clocks!
 Even china wall-clocks!
 Tell me truly
 Can you mend them all?
 Mister Clock-man! Clock-man!
 Please mend mine instead
 So I will know when to
 Rise and go to bed.

PRIMO

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SECONDO

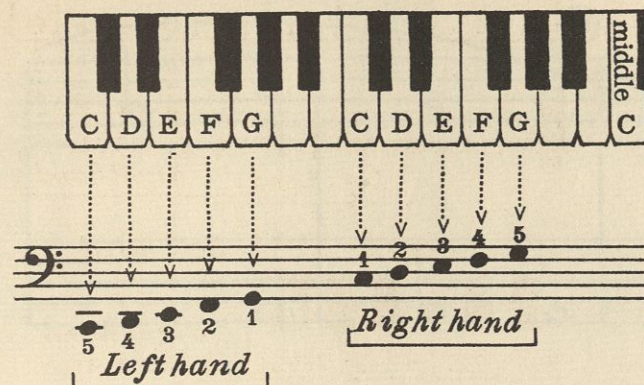
right hand legato

The musical score is written for piano and consists of three systems. Each system features a grand staff with a treble and bass clef. The right hand (treble clef) plays a continuous eighth-note scale, while the left hand (bass clef) plays a series of chords. The first system is marked with a circled 'B' and a '4' above the first measure. The second system is marked with a circled 'D' and a circled 'E' above the last measure. The third system is marked with a circled 'F' above the first measure. The key signature has one flat (B-flat).

PRIMO

17



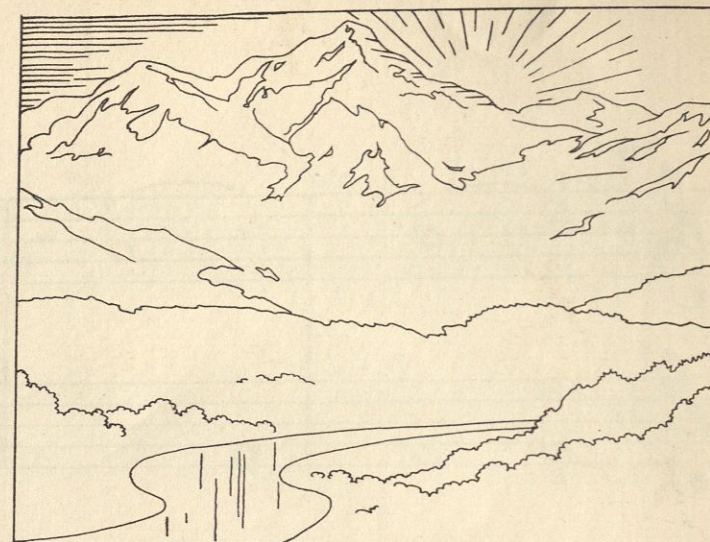


The Sunrise Trail

Up, up, up o'er the long winding
Trail we'll go,
Climbing up, up, up to the crest for the
Dawn's first glow.

Grey sky o'er us,
Melting to gold before us,
Dazzling and clear the air with
Clouds below.

Up, up, up soars the eagle
Against the sky,
He goes up, up, up to his nest on the
Cliff close by.



SECONDO

Dorothy Gaynor Blake

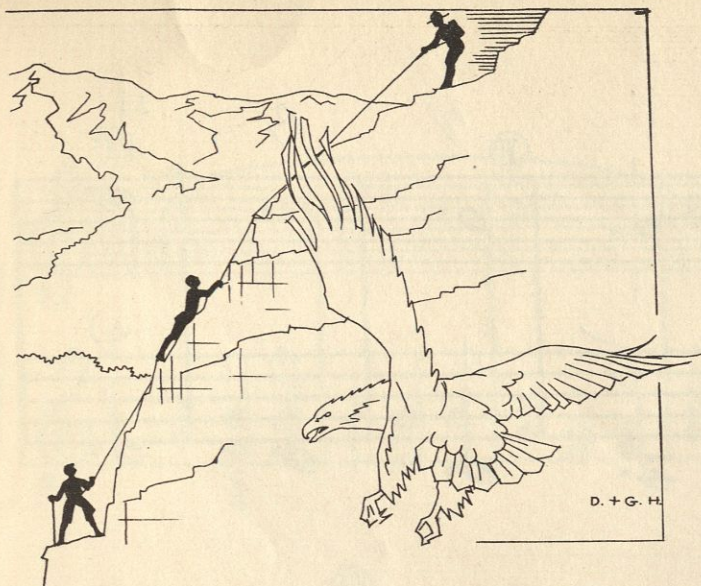
Impulse

I

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The Sunrise Trail

Up, up, up o'er the long winding
Trail we'll go,
Climbing up, up, up to the crest for the
Dawn's first glow.

Grey sky o'er us,
Melting to gold before us,
Dazzling and clear the air with
Clouds below.

Up, up, up soars the eagle
Against the sky,
He goes up, up, up to his nest on the
Cliff close by.

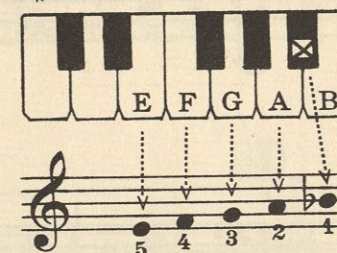
PRIMO

First Part

19



* Second Part Left hand



Right hand
same as
first part

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* At this point the Left hand
moves down one note and takes
the position to be used in the
second part.

Handwritten musical score for piano, labeled "SECONDO". The score is written on three systems of grand staves (treble and bass clef). The notation includes notes, rests, and fingerings, with various handwritten annotations above and below the staves.

System 1: Measures 1-4. Measure 5 contains a circled letter **D**. Measure 6 contains a circled letter **E**. Measure 7 contains a circled letter **F**. Measure 8 contains a circled letter **G**. Measure 9 contains a circled letter **H**. Measure 10 contains a circled letter **I**.

System 2: Measures 11-14. Measure 15 contains a circled letter **J**. Measure 16 contains a circled letter **K**. Measure 17 contains a circled letter **L**. Measure 18 contains a circled letter **M**. Measure 19 contains a circled letter **N**. Measure 20 contains a circled letter **O**.

PRIMO

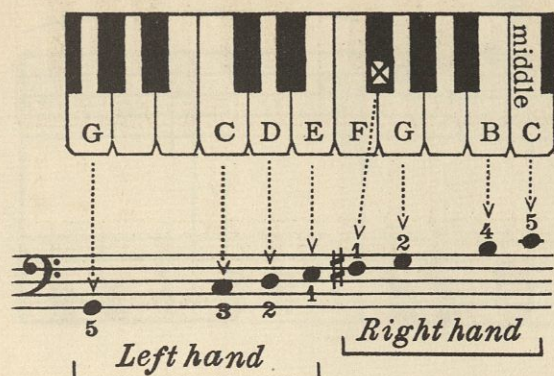
21

First system of musical notation for Primo, measures 1-4. The treble staff features a melodic line with notes D, E, and F marked with circled letters. A slur covers measures 1-4. The bass staff contains a rhythmic accompaniment of eighth notes. A handwritten '2' is above the first measure, and a '1/4' is below the first measure.

Second system of musical notation for Primo, measures 5-8. The treble staff continues the melodic line with notes G, H, and I marked with circled letters. A slur covers measures 5-8. The bass staff continues the rhythmic accompaniment. A handwritten '1/4' is below the fifth measure.

Third system of musical notation for Primo, measures 9-12. The treble staff continues the melodic line with notes J and K marked with circled letters. A slur covers measures 9-12. The bass staff continues the rhythmic accompaniment. Handwritten '4' and '3' are below the eleventh and twelfth measures respectively.

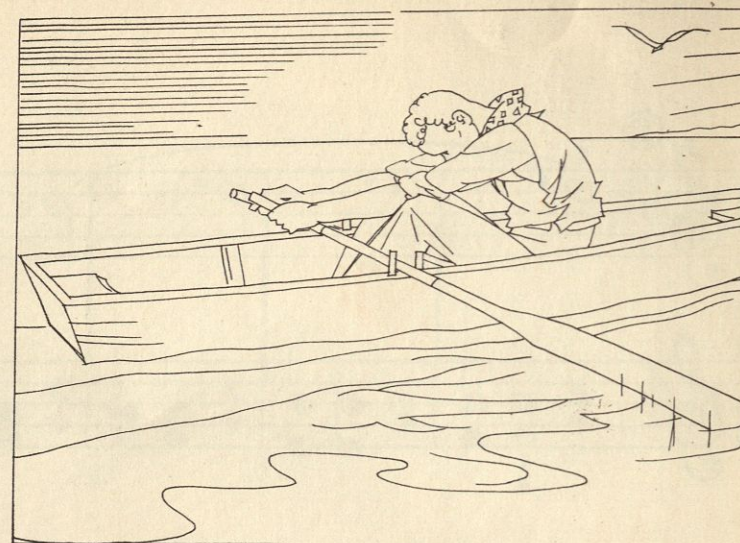
Row! Brother, Row!



Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
Pull for yonder shore.

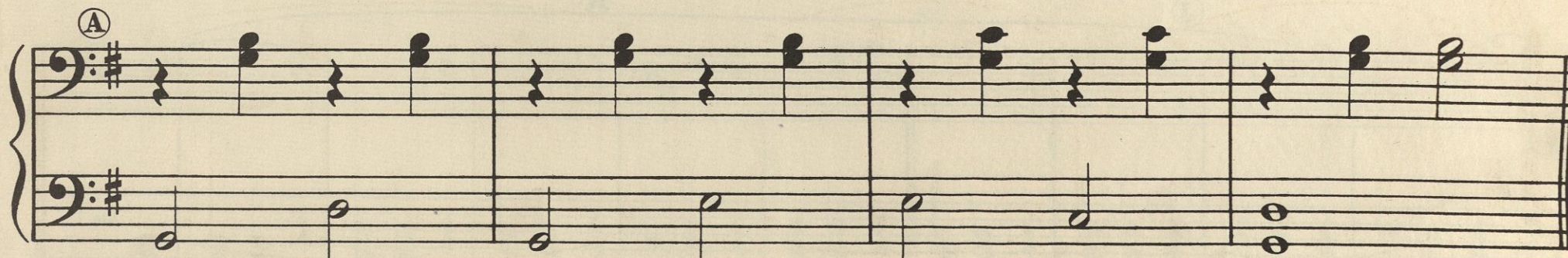
Though the day seems dreary,
Row! brother, row!
Though you may be weary
You'll be there soon. So

Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
'Till you reach the shore.



SECONDO

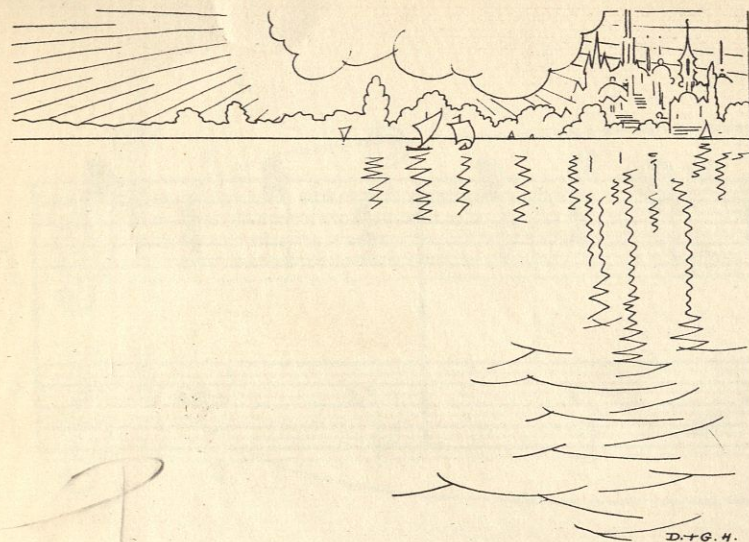
Dorothy Gaynor Blake



The letters in circles are placed at corresponding measures in both parts to facilitate practice

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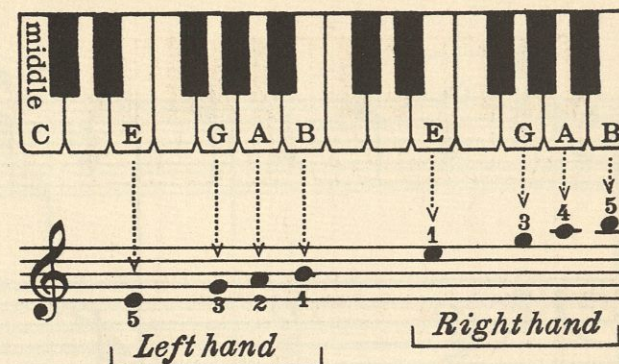
Row! Brother, Row!

23

Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
Pull for yonder shore.

Though the day seems dreary,
Row! brother, row!
Though you may be weary
You'll be there soon. So

Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
'Till you reach the shore.



PRIMO

Dorothy Gaynor Blake

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The musical score is written for piano accompaniment in 4/2 time, featuring three systems of music. Each system consists of two staves: a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). The time signature is 4/2.

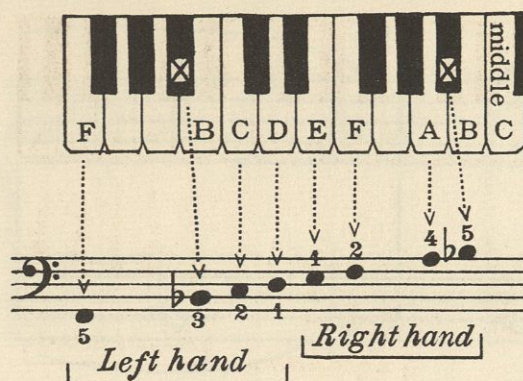
System 1: The treble staff begins with a circled 'B' and a 4/2 time signature. It contains four measures of chords (F#2, C#3, G#3) and one measure of a chord (F#2, C#3, G#3) with a circled 'C'. The bass staff contains four measures of single notes (F#1, C#2, G#2) and one measure of single notes (F#1, C#2, G#2).

System 2: The treble staff contains four measures of chords (F#2, C#3, G#3) and one measure of chords (F#2, C#3, G#3) with a circled 'D'. The bass staff contains four measures of single notes (F#1, C#2, G#2) and one measure of single notes (F#1, C#2, G#2).

System 3: The treble staff contains four measures of chords (F#2, C#3, G#3) and one measure of chords (F#2, C#3, G#3) with a circled 'E' and a final measure with a circled '8'. The bass staff contains four measures of single notes (F#1, C#2, G#2) and one measure of single notes (F#1, C#2, G#2).

This musical score is for the 'PRIMO' part of a piece, page 25. It consists of three systems of piano accompaniment, each with a grand staff (treble and bass clefs) in G major (one sharp). The first system begins with a circled 'B' and a triplet of eighth notes in the right hand. The second system features a circled 'D' above the right hand. The third system features a circled 'E' above the right hand. The music is characterized by flowing sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand, with various phrasing slurs and ties.

The Maid in Green



There's a maid I've seen
 With a frock of green
 And a kerchief of snowy white linen,
 And whenever she danced,
 All were entranced
 For she was an Irish Colleen.

With her dark curls a-bobbing and cheeks like the rose,
 Hearts were a-throbbing as partners she chose.
 'Twas a long time ago but I think of that scene
 And always remember the maid dressed in green.

Yes, that fair colleen
 Might have been a Queen
 With her kerchief of snowy white linen,
 But I'm sure you have guessed
 What I liked best _____
 The maid's little frock made of green!



SECONDO

Dorothy Gaynor Blake

7

The letters in circles are placed at corresponding measures in both parts to facilitate practice

The Maid in Green

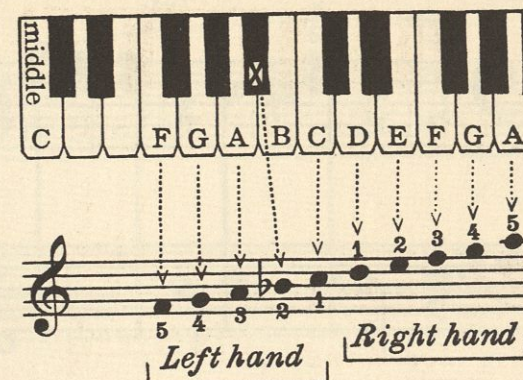
27



There's a maid I've seen
With a frock of green
And a kerchief of snowy white linen,
And whenever she danced
All were entranced
For she was an Irish Colleen.

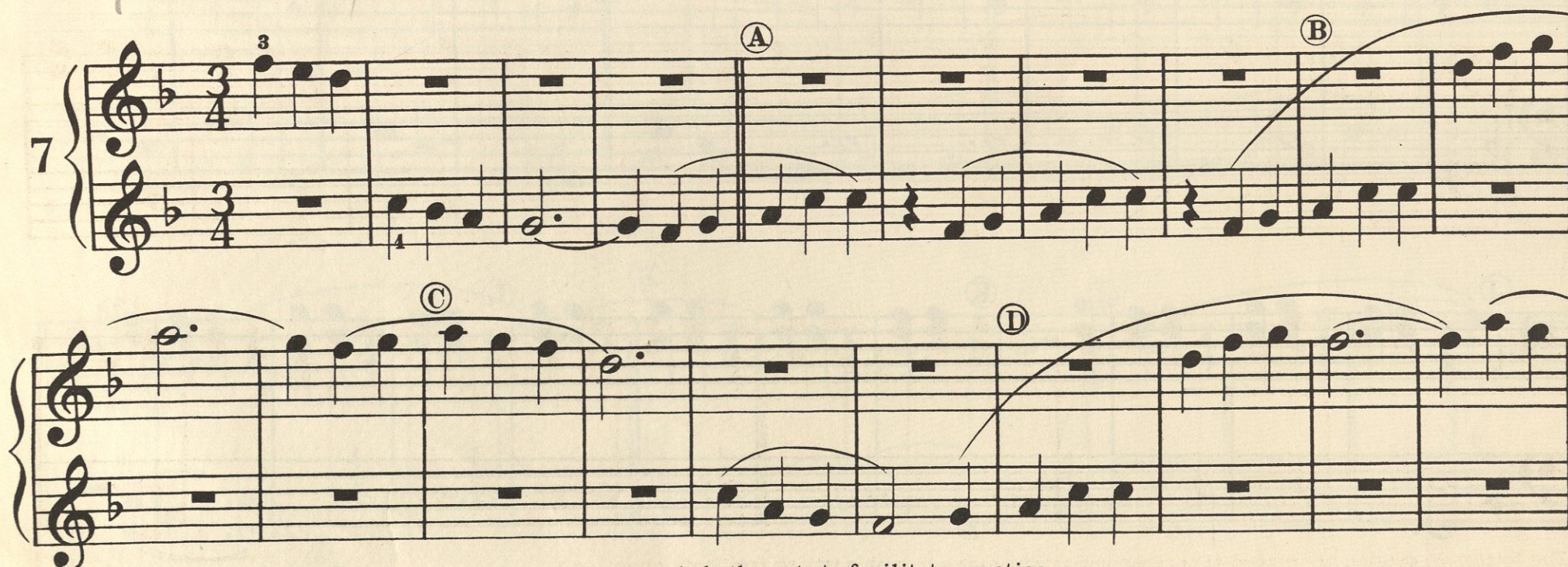
With her dark curls a-bobbing and cheeks like the rose,
Hearts were a-throbbing as partners she chose.
'Twas a long time ago but I think of that scene
And always remember the maid dressed in green.

Yes, that fair colleen
Might have been a Queen
With her kerchief of snowy white linen,
But I'm sure you have guessed
What I liked best—
The maid's little frock made of green!



PRIMO

Dorothy Gaynor Blake



The letters in circles are placed at corresponding measures in both parts to facilitate practice

Complete 4791
W.M. Co. 4827

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The musical score is written for piano in 4/2 time, featuring three systems of music. Each system consists of a grand staff with a bass clef and a key signature of one flat (B-flat). The notation includes chords, single notes, and rests, with some notes beamed together. Circled letter markers (E, F, G, H, I, J, K, L) are placed above the first staff of each system, indicating specific measures or sections. The first system (E-G) spans 10 measures. The second system (H-I) spans 10 measures, with a double bar line between measures 5 and 6. The third system (J-L) spans 10 measures, ending with a double bar line. The time signature 4/2 is indicated at the beginning of the first system.

The first system of musical notation for the Primo part, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand (treble clef) features a triplet of eighth notes (E4, F4, G4) in measure 1, followed by a half note (A4) in measure 2, and a half note (B4) in measure 3. The left hand (bass clef) plays a steady eighth-note accompaniment. Measure 4 contains a half note (A4) in the right hand and a half note (B4) in the left hand. The system is marked with circled letters E, F, and G above the right hand staff, indicating specific notes or chords.

The second system of musical notation for the Primo part, measures 5-8. The right hand (treble clef) features a half note (A4) in measure 5, followed by a half note (B4) in measure 6, and a half note (C5) in measure 7. The left hand (bass clef) continues the eighth-note accompaniment. Measure 8 contains a half note (A4) in the right hand and a half note (B4) in the left hand. The system is marked with circled letters H and I above the right hand staff.

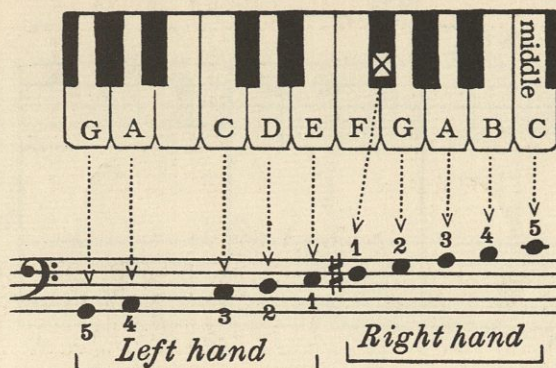
The third system of musical notation for the Primo part, measures 9-12. The right hand (treble clef) features a half note (A4) in measure 9, followed by a half note (B4) in measure 10, and a half note (C5) in measure 11. The left hand (bass clef) continues the eighth-note accompaniment. Measure 12 contains a half note (A4) in the right hand and a half note (B4) in the left hand. The system is marked with circled letters J, K, and L above the right hand staff.

The Old-Time Fiddler

Old-time fiddles are rare ones,
Old-time dances are square ones,
And the maids who dance them are fair ones,
Now they're taking the floor.

By the light of the old oil lamp
We see them pass the door
And the old-time fiddler is playing,
Hear them clapping for more.

He just fiddles and taps his feet,
Eyes a-twinkle and shining,
While the clatter of ev'ry beat
Sounds upon the floor.



SECONDO

Dorothy Gaynor Blake

The letters in circles are placed at corresponding measures in both parts to facilitate practice



The Old-Time Fiddler

Old-time fiddles are rare ones,
Old-time dances are square ones,
And the maids who dance them are fair ones,
Now they're taking the floor.

By the light of the old oil lamp
We see them pass the door
And the old-time fiddler is playing,
Hear them clapping for more.

He just fiddles and taps his feet,
Eyes a-twinkle and shining,
While the clatter of ev'ry beat
Sounds upon the floor.

PRIMO

First Part 31

Second Part

Dorothy Gaynor Blake

8

The letters in circles are placed at corresponding measures in both parts to facilitate practice

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SECONDO

The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It begins with a circled letter 'E' above the first measure. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A circled letter 'F' appears above the eighth measure. The system concludes with a double bar line and a sharp sign on the staff. The lower staff is also in bass clef with a key signature of one sharp. It contains a simple harmonic accompaniment of quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp. It begins with a circled letter 'G' above the first measure. The melody continues with eighth and sixteenth notes. A circled letter 'H' appears above the eighth measure. The system concludes with a double bar line. The lower staff is in bass clef with a key signature of one sharp, providing a harmonic accompaniment of quarter and eighth notes.

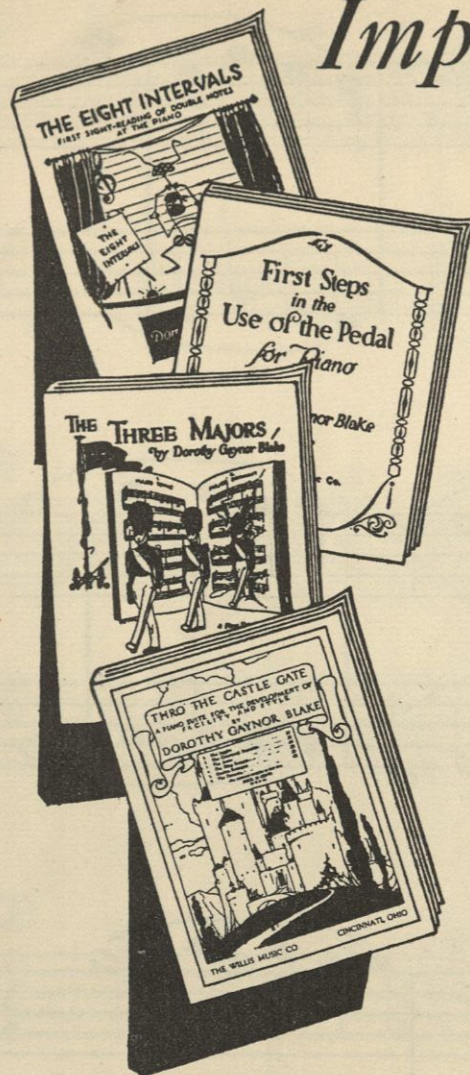
The third system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of one sharp. It begins with a circled letter 'I' above the first measure. The melody continues with eighth and sixteenth notes. A circled letter 'J' appears above the eighth measure. The system concludes with a double bar line. The lower staff is in bass clef with a key signature of one sharp, providing a harmonic accompaniment of quarter and eighth notes.

The first system of musical notation for the Primo part, measures 1-4. The music is in treble and bass staves. The key signature has one sharp (F#). The first measure is marked with a circled 'E' and a '3' indicating a triplet. The second measure is marked with a circled 'F' and a '3' indicating a triplet. The third measure is marked with a circled 'F' and a '3' indicating a triplet. The fourth measure is marked with a circled 'F' and a '3' indicating a triplet. The system ends with a double bar line and a sharp sign on the right.

The second system of musical notation for the Primo part, measures 5-8. The music is in treble and bass staves. The key signature has one sharp (F#). The first measure is marked with a circled 'G' and a '5' indicating a quintuplet. The second measure is marked with a circled 'H' and a '5' indicating a quintuplet. The third measure is marked with a circled 'H' and a '5' indicating a quintuplet. The fourth measure is marked with a circled 'H' and a '5' indicating a quintuplet. The system ends with a double bar line and a sharp sign on the right.

The third system of musical notation for the Primo part, measures 9-12. The music is in treble and bass staves. The key signature has one sharp (F#). The first measure is marked with a circled 'I' and a '5' indicating a quintuplet. The second measure is marked with a circled 'J' and a '5' indicating a quintuplet. The third measure is marked with a circled 'J' and a '5' indicating a quintuplet. The fourth measure is marked with a circled 'J' and a '5' indicating a quintuplet. The system ends with a double bar line and a sharp sign on the right.

Important Books for Successful Teaching



THE EIGHT INTERVALS

Dorothy Gaynor Blake

A DECIDEDLY practical book serving several definite purposes. It contains simple means of sight-reading music in which *two or more notes are played at the same time*. It develops a foundation of *musical intelligence*. In training the pupil to recognize at sight the *numerical size of any interval* it encourages an early interest in harmony.

A pupil should begin the study of "The Eight Intervals" before the appearance of double notes in "Melody Book I" or any of the other beginners books so as to be familiar with the subject when they need it. This work is invaluable as an aid to sight-reading rather than analysis. Analysis, while always interesting, is neither practical nor helpful unless introduced simultaneously with the problem.

Delay in the teaching of "The Eight Intervals" defeats its possibilities and usefulness.

Price, 75 cents

FIRST STEPS IN THE USE OF THE PEDAL

Dorothy Gaynor Blake

THIS splendid book on the use of the damper pedal should be taken up with the first piece in which the use of the pedal is required. The mechanism and symbols so thoroughly described, should be explained before presenting the first piece. Preparation—logically, intelligently—is very important and often saves misunderstanding and confusion later *after* the pedal has been used carelessly.

These studies, written in the form of melodic and entertaining pieces were designed so as not to suffer musically from the *slow tempo* necessary in order that the pupil may have time to understand and experience the effect of each foot pressure. The work teaches complete independence of hand- and foot-motion and cultivates the habit of keen and attentive listening.

Price, 75 cents

THE THREE MAJORS

Dorothy Gaynor Blake

THE aim of this book is to present *Triads* so simply that a pupil will quickly recognize them, develop early appreciation for harmonic analysis, learn to transpose intelligently and analyze whatever material he may study. "The Three Majors" should be introduced before *Triads* appear in any pieces or in "Melody Book II." *Preparedness* should be the slogan always.

Fundamental rules, told in clever verses correlated with tuneful melodies, are made easy to remember somewhat like we fix the days of the months by means of that delightful rhyme, "Thirty days has September," etc.

It is a work that will aid materially to the attractive study of music.

Price, 75 cents

THRO' THE CASTLE GATE

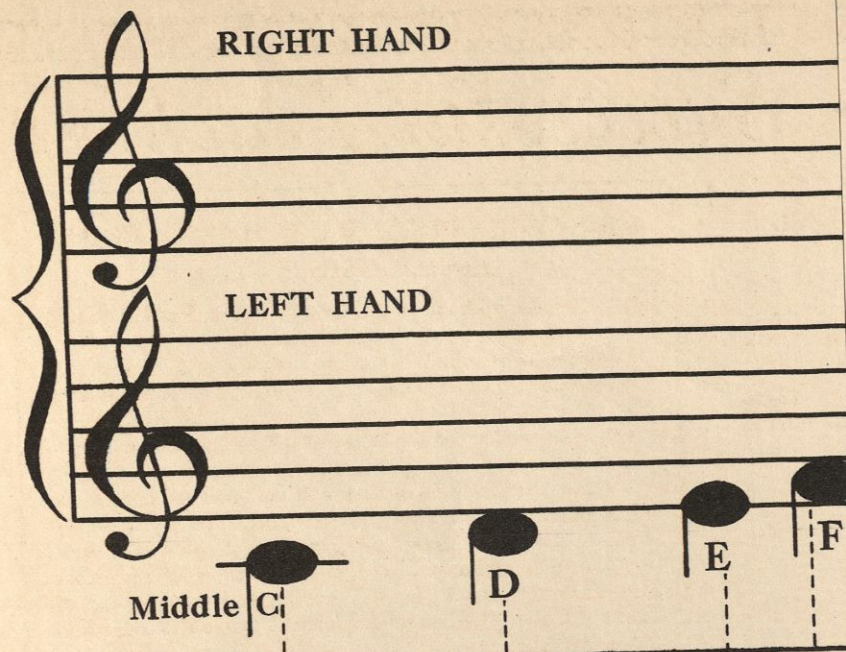
Dorothy Gaynor Blake

A CAPTIVATING piano suite for the development of *facility and style* introducing greater freedom over the various registers—high and low—of the keyboard. Each piece is planned to carry on *definitely* some point of technical skill introduced in "Keyboard Secrets." The pieces lie easily and well under the fingers, yet sound quite pretentious when played in the tempo. Contents: *The Juggler, The Courtyard Fountain, The Jester, The King Returns, Garden Romance, The Dancers*. Each piece may also be secured in sheet music form.

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THE WILLIS MUSIC CO. : : : Cincinnati, Ohio

Keyboard Chart and Table Keyboard for Dorothy Gayne

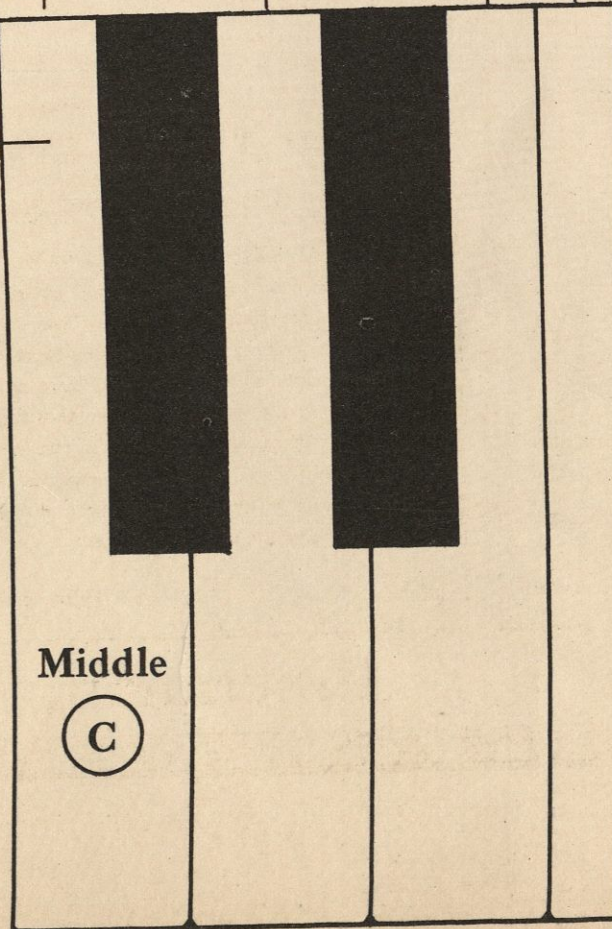


Place this chart on the piano keyboard, so that MIDDLE C will be directly over Middle C on the piano.

NOTE

When this chart is to be used for both table and keyboard practice, it should be folded back on the line across the black keys for use on the keyboard.

If used for keyboard practice only, some teachers may prefer to cut off the keys at the line mentioned.



TEAR OFF ON THIS PERFORATED LINE

Attractive Recreations, Supplementary to Any Book

A BOOK EVERY

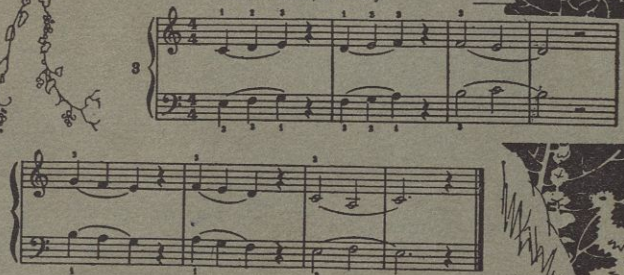
TEACHER SHOULD KNOW

"Keyboard Secrets"

Dorothy Gaynor Blake



AN INVITATION
 "Down, connect and up" we'll say
 When a three note phrase we play.
 Hear the question, "Will you come?"
 Then the answer, "Not today!"





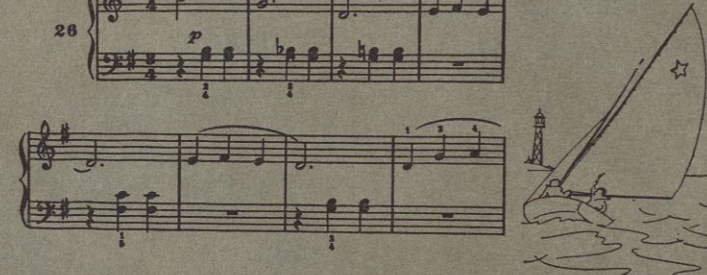
THIS book is intended to serve two specific purposes. First: By short simple finger drills the pupil quickly develops keyboard freedom, accuracy, rapidity, strength and control. Secondly: Presented in the most condensed form, all problems of phrasing and hand control usually so marked in pieces of first and second grade music, have been briefly taken up one at a time and with the least possible distraction.

The progress is gradual, systematic and thorough and the book is therefore particularly desirable for any pupil who has completed half or two-thirds of the work in Blake's *Melody Book I*.

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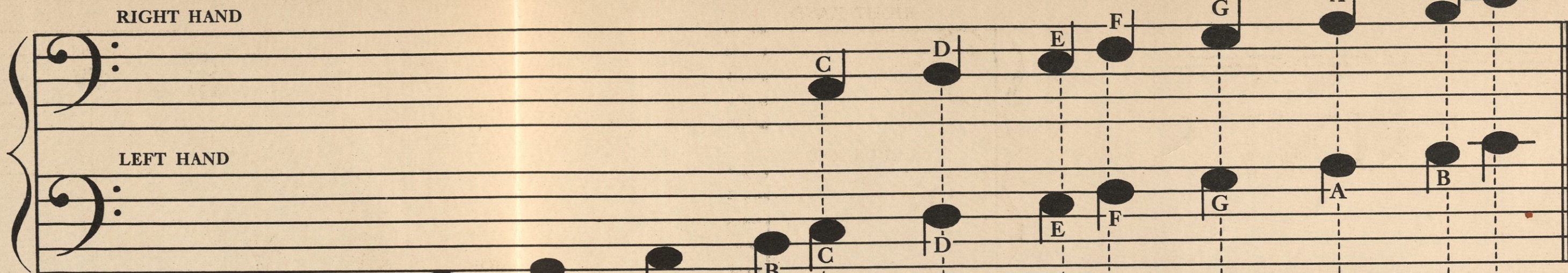
SUMMER
 Now it is the Right hand's turn.
 Left hand soft! You too must learn!
 "Skies are clear, Summer time now is here!"

Moderato

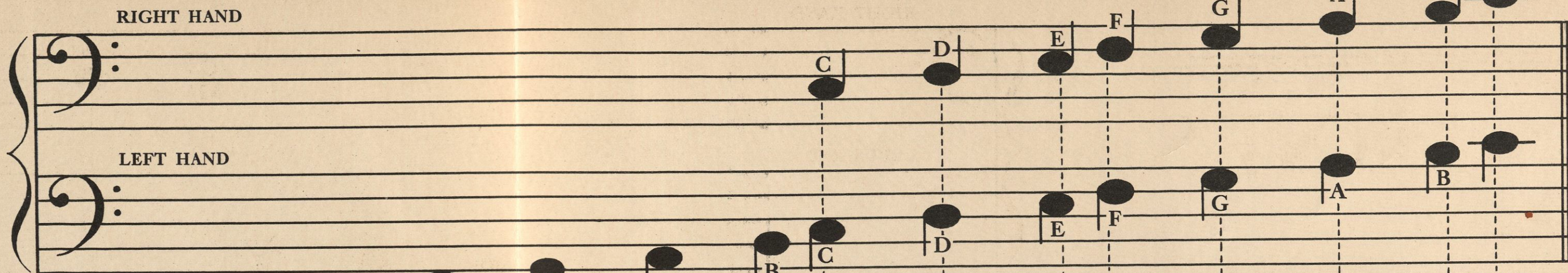


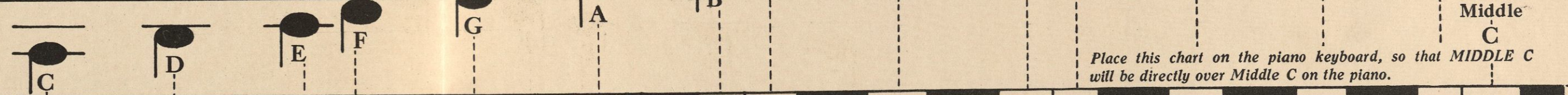

SECONDO

RIGHT HAND



LEFT HAND



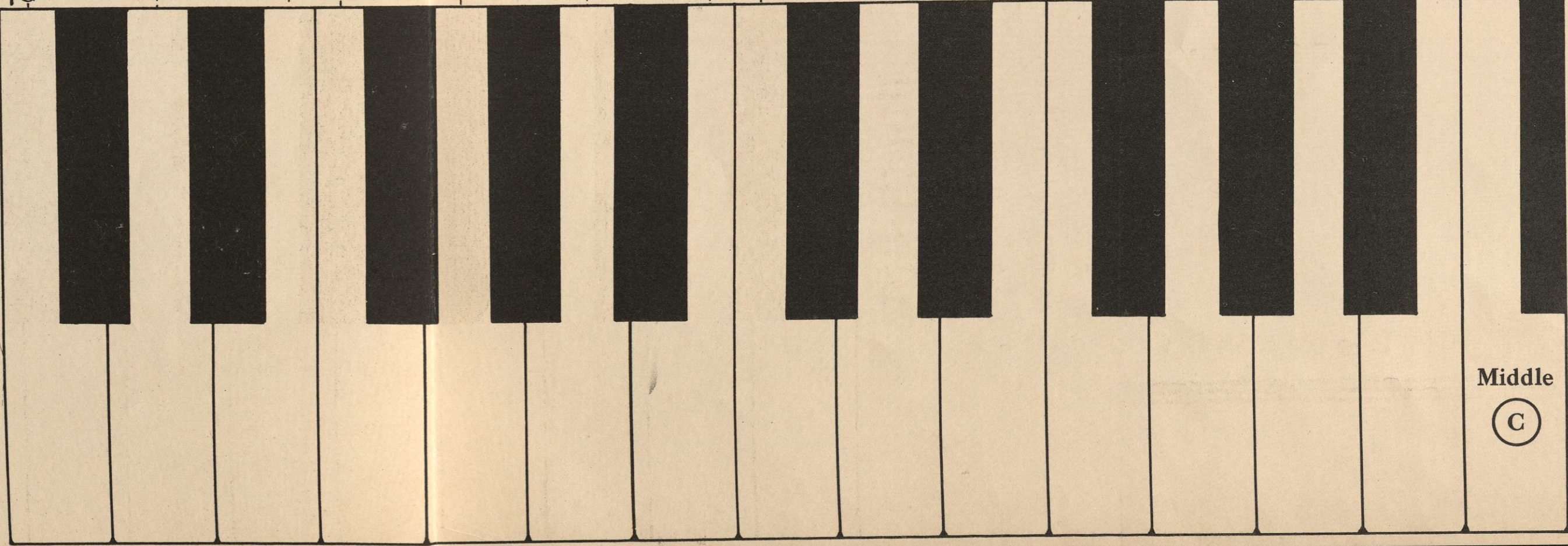


Place this chart on the piano keyboard, so that MIDDLE C will be directly over Middle C on the piano.

NOTE

When this chart is to be used for both table and keyboard practice, it should be folded back on the line across the black keys for use on the keyboard.

If used for keyboard practice only, some teachers may prefer to cut off the keys at the line mentioned.



RIGHT HAND

LEFT HAND

Middle C

Place this chart on the piano keyboard, so that MIDDLE C will be directly over Middle C on the piano.

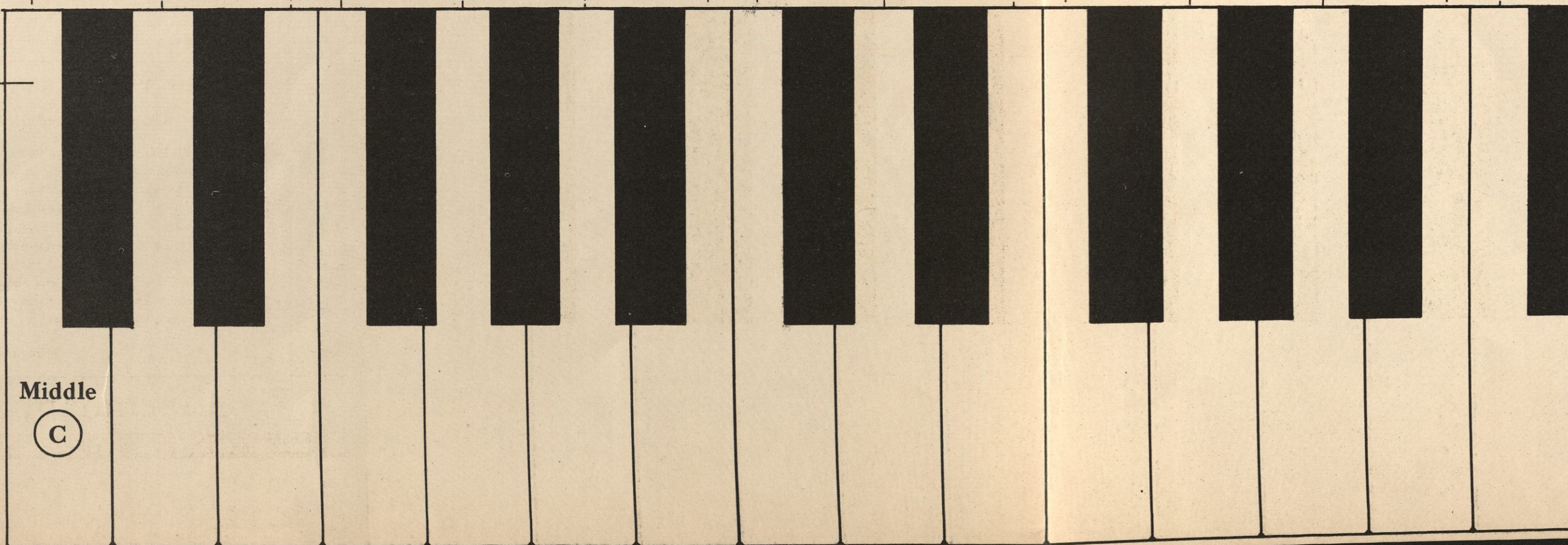
NOTE

When this chart is to be used for both table and keyboard practice, it should be folded back on the line across the black keys for use on the keyboard.

If used for keyboard practice only, some teachers may prefer to cut off the keys at the line mentioned.

Middle

C



TEAR OFF ON THIS PERFORATED LINE